

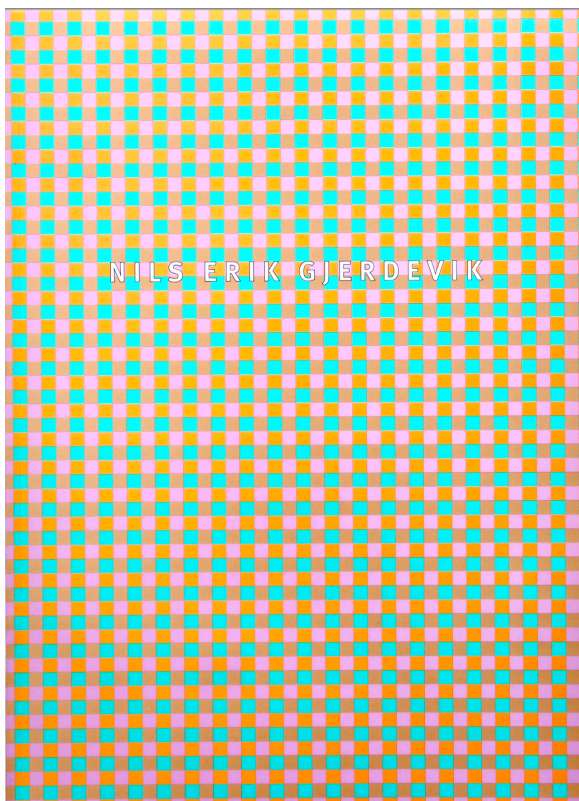
Catalogue

Nils Erik Gjerdevik

This catalogue was produced in connection with Nils Erik Gjerdevik's exhibition at Stalke Galleri, Vesterbrogade 14A, Copenhagen, in 1996.

The publication documents a body of work centered on repetition, rhythm, and subtle disruption, where systematic stripe structures are interrupted by small figures, signs, and gestural marks. Through these interventions, Gjerdevik's paintings balance order and displacement, structure and sensory experience.

The catalogue includes a text contribution by Michael Darling, situating Gjerdevik's practice within a broader discussion of painting as a field where repetition, rupture, and perception coexist, and where meaning remains open rather than resolved.



Nils Erik Gjerdevik

Text: Michael Darling
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Selected pages from the catalogue produced for Nils Erik Gjerdevik.

The catalogue includes a text contribution by Michael Darling, addressing repetition, interruption, and the tension between systematic structure and sensory experience in Gjerdevik's painting practice.

NILS ERIK GJERDEVIK: PAINTING BEYOND THE BACKSTREET BOYS

That feeling of being hooked against one's will by a particularly catchy pop song, a ditty whose lyrics may be the epitome of inanity but whose structure and rhythm are so familiar and temporarily satisfying that a smile, a tapping of the toes, and a nodding of the head can't help but follow, is a universal affliction that cuts across boundaries of class and taste and sends people right to the record store. More often than not, that Top 40 tune will soon fall out of favor with its collective audience and leave nary a trace on their consciousness, but every now and then, a savvy practitioner can turn an ear worm into a messenger of more profound meaning. The recent paintings of Nils Erik Gjerdevik participate in this cycle of subliminal seduction, catching the gaze of the viewer with time-tested fields of invigorating color, arranged in eternally agreeable patterns such as horizontal stripes, concentric circles, wavy rivulets, or the ever-popular cloud-streaked sky. Like the perfect pop song, these visual concoctions are innately familiar (but given a whiff of individuality so as not to appear too baldly derivative) and cry out to be taken under one's arm, carried out of the gallery and placed upon the living room wall. Paintings (of a reasonable size and scale) have survived the artistic evolution of the last two decades as mobile, consumable objects that, unlike installation art for instance, can operate and prosper without the judgment, support, or even, interference of the art institution. Analogous to a good compact disc (trading the need

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